

THE ETUDE

Music Magazine

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THE VIOLIN MAKER

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"BACKGROUND IN MUSIC STUDY" a Conference with Leopold Godowsky

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Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

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Editor
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The World of Music

Interesting and Important Items Gleamed in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



"HOFVAN Utrecht," the small town near the Rhine, where Mozart, at eight, his sister Marianne, at fourteen, and their father (Leopold Mozart), stayed during a winter part of their visit in the Dutch capital in 1755, from where the children had then their serious illness of nearly two months, has been recently demolished to make way for street improvements. —

THE ORIGINAL AUTOGRAPHED MANUSCRIPT of Leoncavallo's "I Pagliacci" has been acquired from Sonzogno of Milan, who offers the work into the musical world's attention; and it now is in the possession of a New York collector. —

A MEMORIAL PLAQUE to Ernst R. Kroeger, eminent musician, teacher and composer of St. Louis, was unveiled on April 5th, in the Municipal Auditorium of that city. Mr. Kroeger's contributions to Grove's Dictionary of Music and Musicians was a distinctive legacy to musical lore. —

BRUCKNER FESTIVALS, commemorating the fifth centenary of the death of the master, are to be presented among the European musical activities of the summer. Zurich, Switzerland, is celebrating the event on June 7th. Then, on July 17th to 20th, Linz, Austria, is holding a festival in honor of Keldorf, as chief director. On July 19th his "Mass in E minor" will be given at the Abbey of St. Florian, where the composer worked and is buried. —

THE "REQUIEM" of Berlioz was performed on March 4th, at Queen's Hall, London, with an orchestra of four hundred and fifty, including four brass bands, twenty rows upon rows of trombones, trumpets and cornets." Sir Hamilton Harty, a Berlioz enthusiast. —

THE "FIDELIO" of Beethoven was welcomed back from a long rest, to the stage of the Metropolitan of New York, when it was revived on March 7th with Kirsten Flagstad as Leonora. —

HANS KNAPPERSBACH, who ranks among German conductors but second to Wilhelm Furtwängler, has been relieved of his position as Generalmusikdirektor of the Munich State Opera, because he refused to remove from his walls the portraits of eminent non-Aryan musical friends, and also because he professed operas by non-Aryan composers in defiance of a ban on these works. —

A NEW ORGAN for Westminster Abbey is to be installed in time for the Coronation of King Edward VIII. It is to cost about £20,000. The organ, which is to be the realization of an enterprise started in 1931 with initial subscriptions by King George V and Queen Mary. —

VERDIT'S "FALSTAFF" in English was the offering at Sadler's Wells, London, beginning on March 11th. It drew a "packed house" which intimated that the famous Vic-Wells might be making its wonders the fast of making this "muscian" opera a favorite with the public. —

THE "EMPEROR HAILE SELASSIE'S" private collection according to the New York Times consists of three violins, a cello, one mandolin, three trumpets, two clarinets, one euphonium and one tuba, all the instruments American made. —

CHARLES WAKEFIELD CADMAN appeared in New York, on March 31st, when he played the piano part of his "Sonata in C" for violin, with Eddy Brown as the soloist. —

"AZRA," an opera by Eugen Zador, had its world premiere, when it was given early in March at the Budapest Opera, with a triumph for the composer and institution. Wells of Amsterdam, who was the soloist in the "Concerto in D major" of Mozart and conducted a performance of his own "First Romanian Rhapsody." —

THE ANNUAL CONVENTION of the American Guild of Organists is announced to meet from June 2nd to 6th in Pittsburgh. —

LILY PONS has filled a spring engagement at the famous Monte Carlo Opera House, when she appears as "Bianca" in "Il Barbiere di Siviglia," by Rossini, as "Lucia" in "Lucia di Lammermoor" by Donizetti, and once as "Gilda" in Verdi's "Rigoletto." —

THE MUSIC EDUCATORS NATIONAL CONFERENCE met at New York from March 29th to April 3rd, with the Hotel Pennsylvania as headquarters. Eight hotels and the Metropolitan Opera House were engaged for the occasion, when one, the Associated Glee Club, could not find more than eight thousand to Madison Square Garden. —

JAN KUBELIK, often rated as possessing the most brilliant technical equipment and sense of style, has been making his first tour to coast towns of the United States and Canada in some fourteen years. His accompanist on the piano has been his son, and also a brilliant violinist, and joined his famous father in the "Double Concerto in D minor" for violin and piano by Bach. —

STOCKHOLM, SWEDEN, has recently an international music festival which opened its tenth anniversary, having been first given in 1926. The festival, which was warmly received, is soon to give a still more eventful of early May in 1936, when its content was laid in the family vault at Berlin. "Les Huguenots" had its three hundred and eighty-ninth performance at the Opera alone. —

"THE MASTERSINGERS" of Richard Wagner had what is believed to have been his first complete American performance in New York, on March 11th. The performance was given by the Cincinnati Orchestra with Eugene Goossens conducting, and with Frederick Jagel, Frances Benner, Arthur Fiedler and Eugene Loeffenthal among the leading soloists. —

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"THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS" of Philadelphia, gave on the afternoon and evening of April 2nd, its Annual Spring Festival, in the Ballroom of the Biltmore Hotel, with its conductor, Ben Stad, leading. The works offered were chiefly from the French, Spanish, Italian and English composers of the sixteenth and seventeenth centuries. —

JOHN ALEXANDER FULLER-MAITLAND, internationally known British music critic, died March 30th, at Carnforth, England, at the age of eighty. Born in London, he had an extensive knowledge and the origins of English music and was the author of important books on musical subjects. —

THE ROYAL CHRISTCHURCH MUSICAL SOCIETY of New Zealand celebrated in December, its sixtieth anniversary, with performances of Haydn's "Missa" and Mendelssohn's "Elijah," for which it had the assistance of the Harmonic Society. It is reported to be the oldest musical body south of the equator. —

DR. EDGAR STILLMAN KELLEY's new "Pianoforte Quintette" was recently played on a Cincinnati, Ohio, program, with the wife of the composer at the piano. —

"THE MAYPOLE LOVERS," a suite by Rosette G. Cole, internationally known organist and composer of Chicago, was on a recent program of the Chicago Symphony Orchestra, with Frederick Stockwell conducting. The suite is arranged from an opera, "Merrymount," which was nearing completion when it was opened under the same name. Howard Hanson, was announced for production at the Metropolitan Opera House, on which Mr. Cole changed the title of his work as indicated above. —

THE "RIO DE JANEIRO" already is planning a celebration of the centenary of the independence of the country, the celebrated Brazilian opera composer, Carlos Gomez, even though this does not occur till 1939. Such enthusiastic patriotism for national art as an example may be followed by some countries that value their own achievements. The operas of Gomez include the widely known "Il Guarany," "Foca," "Lo Schiavo" and "O rei Tudor." He wrote, in 1876, a hymn, "H Salve o Brasil" (Coming from Brazil), for the Philadelphia Centennial celebration of American independence; and in 1893, a cantata, "Colombia," for the Columbian Exposition at Chicago. —

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(Continued on page 308)

MUSIC STUDY EXALTS LIFE

"What is so rare as a day in June?"

Samuel Pepys—Musician

ONE of the leading British lexicons describes Samuel Pepys (1633-1703) as a "diarist," which is probably quite proper, since he is known to the world largely through the records he kept of his daily doings, that were first published in part in 1825—one hundred and twenty-two years after his death. This son of a tailor, who, coming from a very ordinary family, raised himself to power and the gentry, took every precaution to make his diary as secret as possible. In addition to using a system of partial shorthand, he further complicated matters by injecting foreign languages and cryptic terms. His reasons for not wanting parts of this diary read are many; but why he should go to all the labor of such an auto-biographical effort, intended for no eyes but his own, is hard to understand. The diary is, however, so striking, so original, and so virile, that it has attracted wide attention ever since its publication.

Few people think of the amiable Pepys (he pronounced it *peeps*) as one of the strong men of the England of his time; but he held many distinguished posts; and, as secretary of the admiralty, he did, at a very critical time, a most valuable service for the British navy, and especially for the fleet service for England itself. We are, nevertheless, most interested for the present, in Pepys's activities as a musician and music lover.

In a notable recent work, "Samuel Pepys—the Years of Peril," the author, Arthur Bryant, shows us a new Pepys, a man of power, judgment and force; who had a decided effect upon the England of his day. References are made to the picturesque musical life of Pepys; and we reprint, with the permission of the publishers (MacMillan and Company), some of these passages, with an excellent portrait also from the book.

"My delight, for one thing, is in the neatness of everything; and I cannot be pleased with anything unless it be very neat." It had to be beautiful, too, though, with him, as with nearly all the great men of his age, beauty and order went hand in hand and were scarcely separable. "He found their union most in music—a lover of harmony and music, John Evelyn once called him, 'Musique,' he himself wrote, 'is the thing of the world that I love most.' No reader of the 'Diary' is likely to forget the passage in which he described how the sweet sound of the wind music ravished his soul and made him afterwards feel physically sick as he had once been in the ecstasy of first love for his wife. He did not only love music, but understood its niceties; he was an accomplished and always happy performer on the fagelote, the lute and the bass viol; he had learnt the technical art of composition and had composed at least one excellent song, 'Beauty Retire.'

which is very much more than the dilettante achievement of an accomplished amateur. And he could sing it in a voice that gave his friends pleasure and himself more. The older he grew, the more Pepys loved and practiced music. "A science," he wrote of it in his last years, "peculiarly productive of a pleasure that's stable, pure, public or private, secular or sacred; no difference of age, person; no temper of mind or condition of health except from extreme anguish; nor, lastly distinction of the gods that brought him a happy gift of the gods that the angels than he would otherwise have been."

Pepys took great interest in a young protégé whom he supported largely because of his musical talents.

"For music remained for him the same delight that it had ever been. To those friends who practiced it with him, he clung with particular tenderness, even when they were far away. Thomas Hill the merchant—the little 'master in music' of 'Diary' days—wrote to him from Lisbon to a young Fleming, bred to music at Rouen and employed by a Portuguese nobleman, who had a rare skill in reading difficult pieces at sight and sang exquisitely to the theorbo—a most ingenious person, too, who spoke Latin, French and Spanish. Hill suggested that Pepys should take the young man into his employment: the pair of them, he pointed out, would make a ravishing choir when joined with 'our ladies.' The idea of having a trained Italian singer, especially one who was also a linguist and a virtuoso, appealed greatly to Samuel, though he was a little afraid he might increase his expenses and unduly unsettle his household."

"Pepys thought the thing over, and after some delay wrote to Hill that he was ready to take the young man into his household, feed and house him and pay him £50 a year, in return for his services in languages, reading, writing and translating as well as what he described as the 'satisfaction to my sense in his excellent qualifications in music, in which my utmost luxury still lies and is likely to remain so.'"

"So in the spring of 1675 Caesare Morelli arrived with his lute and theorbo by the SUADADOS yacht and took up his residence at Derby House. Samuel was charmed with him, a modest and gentle-hearted creature who did as he was told, offended no one and pleased equally with his music, languages and sobriety. It was Morelli's engaging practice to rise at dawn and sing Italian psalms for an hour or two in the fresh air before completing his slumbers. And sometimes in the evenings and on Sundays Pepys would join him in this pleasant pursuit."



SAMUEL PEPYS

Pepys did not escape the jealousies of the age; and he was confined in prison. When behind bars he found great solace in music and art.

"For the little knowledge in music which I have never was of more use to me than it is now, under the molestations of mind which I have at this time more than ordinary to contend with." So the fallen magnate wrote to Morelli, who constantly corresponded with him from his rustic habitation at Brentwood and sent him a table he had made for the guitar. Pepys got his musician to transcribe a sheaf of pieces that he might play, giving him many elaborate directions as to size and margins—that each page should end with a quatrain that the singer should not need to turn the leaf in the middle of the passage and that it should be writ large in letter and note for the ease of his eyes. He asked for *The World's a bubble*, *No, 'tis in vain*, *Laudamus Dominum* and a new English anthem by Dr. Blow, the Master of the King's Music; he would have Morelli be as quick as possible, for he had nothing left to practice on but the Latin psalms of Jeremiah."

We quote further from the diary of Pepys, giving his own words upon the effect of music upon himself. This is from a letter dated February 27th, 1668 (seventeen years before the birth of Bach and Handel).

"But that which did please me beyond anything in the whole world was the wind-music when the angel comes down which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, was I able to think of anything, but remained all night transported, so as I could not believe that ever any man had that real command over the soul of a man as this did upon me; and makes me resolve to practice wind-instruments to make my wife like me."

Probably no picture of the widespread employment of music in Pepys' day equals that in his description of the procession of boats and their passengers fleeing down the Thames after the great fire of 1666.

"Met with the King and Duke of York in their barge, and with them to Queenhithe, and there called Sir Richard Browne to them. Their order was only to pull down houses apace, and so below bridge at the water-side; but little was or could be done, the fire coming upon them so fast. Good hopes there was of stopping it at the Three Cranes above, and at Butulph's Wharf below bridge, if care be used; but the wind carried it into the City, so as we know not, by the water-side; what it do there. River full of lighters and boats taking in goods, and good goods swimming in the water; and only I observed that hardly one lighter or barge in three had the goods of a house in, but there was a pair of Argall's in it. Having seen as much as I could now, I away to the Hall by appointment, and there walked to St. James's Park; and there met my wife, and Creed, and Wood, and his wife, and walked to my boat; and there upon the water again, and to the fire up and down, it still encrusted, and the wind great. So near the fire as we could for smoke; and all of the Thames with one's face in the wind, you were almost burned with a shower of fire-drops. This is very true: so as houses were burned by these drops and flakes of fire, three or four, nay, five or six houses, one from another. When we could endure no more upon the water, we to a little ale-house on the Banks-side, over against the Three Cranes, and there staid till it was dark almost, and saw the fire grow; and, as it grew darker, appeared more and more in the corners and upon steeples, and between churches and towers, as far as we could see up the hill of the City, in a most terrible, malicious, bloody flame, not like the fine flame of an ordinary fire."

The fact that hardly a lighter or boat passed without a Virginian indicates that in nearly every home of means music was a part of the daily life.

Do not expect talent to work; you must work talent.

Logic in Teaching

WHEN a pupil asks "why?" rejoice. It is the indication of an alive responsive mind. Pupils have a right to know why you expect a certain task. By stating the object you hope to accomplish, you win the pupil's assistance and receive results much more quickly.

Take slow practice, for instance. The pupil says, "I can play it much more rapidly than that; and I do not see why I should play it slowly."

Explain that your reason is that slow playing permits a much more careful study of touch; that in a short time the pupil will be permitted to play the piece, little by little, faster and faster; and that when a rapid tempo is thus acquired, the piece will be far clearer, more clean cut, more brilliant and more polished; that the reason why there are so many mussy players is that they have not had the patience to learn to play pieces slowly at the start.

The logical teacher proceeds by basing each step upon the recognition of some one, two or three previously developed principles. Nothing is presented or stated without the reason being clearly shown.

The Cost of Education

WHAT is all this hullabaloo about the cost of education? The latest figures we have been able to secure were from Mr. William C. Carr, Director of the Research Division of the National Education Association, and are presented in a bulletin, "Statistical Summary of Education," issued by the Department of the Interior for the years 1930-1931 and published in 1934.

There were apparently 276,555 schools of all types, from the little one room school house to the great university. This number is probably less at this time, as many one room schools have been consolidated. These schools had 30,550,000 pupils, and there were approximately 1,063,000 teachers. The bill for all this was about \$3,083,785,000. The cost per student, therefore, was a little over \$100 a year. This is the average for all classes, from the kindergarten to the university. The total is only a fraction of what our aggregate government expenses may be, and yet our governmental existence depends, in a very large measure, upon our educational system. Anyone, who doubts the expenditure of money for schools, should be mounted upon a stool at the street corner and crowned with a dunce's cap.

Lazy Pupils

SOME pupils are just downright lazy. When the laziness is due to perversity, the cause is in the character of the pupil. If it is not due to this, it is due to some functional disorder. This, of course, is one of the teacher's business, but is the job of the medical man. If a pupil shows signs of this type of laziness, the teacher should advise with the parent. Lethargy due to the failure of the glands to function properly, is by no means incurable. It is useless for the teacher to try to combat this kind of laziness.

The laziness which is mischievous, or is due to indifference, may be sometimes corrected by increasing interest in the work and at other times by better discipline.

A lazy pupil is very often a pupil whose mentality is partly asleep. Such a pupil should be acquainted with the fact that he has it in him to do a great deal better if he will only exert himself to use the dormant parts of his mind.

The old Spanish proverb, that "The busy man is troubled by one devil; the idle man by a thousand," has a very direct application to music students. Many pupils do not like music because they are too lazy to work hard enough to find out how delightful it is.

Background in Music Study

From a Conference With the World Renowned Piano Virtuoso,
Pedagog and Composer

Leopold Godowsky

Secured expressly for THE ETUDE MUSIC MAGAZINE

THE REASON why some students, among the thousands who study music, emerge from the crowd and become pianists of renown seems to baffles many people. These students find, though they have perfect technique, while others, who apparently have not worked so hard, succeed. The reason usually is "background."

What do we mean by background? Precisely what is meant by background in almost any field of endeavor, when a technique is involved. Let us suppose that a man is being trained to be a surgeon. He must, of course, have a knowledge of the instruments he is using and how to use them. That is technic. But if his technic stops with merely the very clever use of his hands, he, in all probability, will never become a surgeon. If, on the other hand, he has a profound knowledge of physiology, biology, bacteriology, psychology and all of the collateral studies; and, if he has a broad education as well as wide life experience, he is something more than mere technical cracker.

It is not much the same way with the musician. Music should be approached in only one way and that is as a great art. Of course, in order to encompass this art, an all comprehensive mechanical ability and technical knowledge is necessary—but these are only the first steps. It is not impossible that in many of the orchestras, before which violinists as Paganini, Joachim and Wieniawski played, let us say, a Bach concerto, there might have been many violinists who could have played that concerto and the like very well—but the difference between the orchestral players and the artists must have been wide; and that difference was largely due to background. The masters had not been content with mere technical mastery; they had made also an exhaustive study of the art of violin playing, violin playing, of composition, of art principles in general. Therefore, behind this amazing technical command there was background in the highest sense of the word. The great pianists of history have been men of richly educated minds. The mechanical are usually soon forgotten.

Pixis, Steinbdt, Kalkbrenner and Czerny, all, have devised innumerable formulas which are valuable only if they are played with mental concentration. It is quite conceivable that mechanical exercises, played without mental concentration, may be injurious than beneficial. It is how they are played that counts. For instance, lay your hand upon the table. Relax. The hand is motionless. But direct a thought into your little finger and command it to obey. Instantly it will move. Such mechanical practice, to be beneficial, must be both profuctory. Each movement must be not merely a movement but a thought, culminating in the finger-tips. You see, the exercise of the arms and hands is not enough. The brain must be exercised, in every way, with them. Czerny and others are played severe mechanical exercises; the student may waste a lifetime and not attain anything more than mediocrity. On the other hand, if any of the mechanical formulas are played with the definite object of achieving some specific thing in touch, accent, rhythm, and so on, they may become very valuable. The studies of Cramer, Hummel, Moscheles and Chopin, are more musical, and they inspire

the student to keep the mind and the hand in closer relationship.

Stretching Exercises Valuable

AMONG THE MOST valuable exercises is that which involved lateral or fan-like stretching of the hand. You notice that my hand is very small; but, even though it

were very large, I know that I would feel the same way about them. Of course all stretching exercises, whether as mechanical patterns or as excerpts from compositions, must be played in great care; for the hand should not be injured by excess in this direction. Stretching exercises should be alternated with contractions in order to relieve the strain.

Some Varying Ideas

IN THE TIME of Czerny the student was told to lift his fingers as high as possible, and from this position they fell upon the keys. The effect was naturally mechanical. With the Stuttgart School of Lebert and Stark, the student was taught to press upon the keys. In our time, weight of the arm, combined with relaxation, has come into almost universal use. This has been written about, but it is really very simple, a kind of knock which one may acquire in a very short time. The difficulty is in the application. The player, first of all, senses the weight of his own arm. Hold my arm, for instance, so that I am not pressed, and feel the weight of the arm; yet there is no flabbiness.

How did Liszt or Rubinstein get their effects, when this obviously superior system is supposed to have been evolved after their time? Well, I do not think that anyone at this date imagines that Liszt or Rubinstein, when they were performing in public, even thought of the pedagogical, mechanical side of their playing. They probably used the weight-relaxation method unconsciously, as it is the most natural method of playing the piano.

The teacher, however, should be able to explain the wisdom of what he advocates. Not only in playing with a thought, phrasing, pedaling and even to the smallest accent. The pupil must know the rules governing their application. That is, there should be no accents or other deviations. Only the common accents, as, for instance, the case with the natural accents. The student should know the natural or grammatical accents, which are a part of the underlying laws of form. He should then understand the unusual accents that define rhythms and become a component part of expression.

The pupil should have also a knowledge



LEOPOLD GODOWSKY

qui nous aidera dans la perception du poids et pourra mieux que tout autre qualité distinguer l'œuvre.

On y arrive par l'activité des doigts, c'est à dire par l'indépendance des doigts. L'indépendance n'est autre chose que l'autonomie du doigt, parce qu'il suffit à ce qu'il ne perçoit exactement son poids, il n'aura jamais de sensibilité tactile, qui a tant d'importance sur la touche.

François Copérin, l'exposant tout de la musique française pour clavécin, ne voulait autre chose, sinon que les fabricants de clavécin réussissent à rendre cet instrument susceptible d'exprimer l'usage d'aujourd'hui. Il faut donc pour les mains vigoureuses et capables d'écouter ce qu'il y a de plus rapide et de plus léger ne sont pas toujours celles qui réussissent le mieux dans les pièces tendres et de sentiment; et j'avouerai de bonne foi que j'aime beaucoup mieux ce qui me touche que ce qui me serre.

L'antagonisme entre Liszt et Chopin était celui même qui passe entre *virtuosisme* et *sentiment*. *L'ouvre* avec toute l'âme—dit le grand Polonois—jouez selon votre sentiment.

Or comme le sentiment est quelque chose qui n'est pas au professeur de l'enseignement musical, à la Nature tout ce que je puis dire pour développer le cœur c'est de rendre autonomes vos doigts. Avec cela vous gagnerez la sensibilité tactile, la mire de touche, qui est justement la qualité la plus importante pour distinguer un pianiste de banlieue.

Il n'y a pourtant pas d'exercices *ad hoc* pour initier ce genre de sensibilité. De toute manière l'étude des détails de l'expression musicale est la seule capable de la développer. Ces détails sont ceux correspondant aux intonations: *staccato*, *legato*, *marcato*, *marcatto*, *tenuto*, *acci*, *leggato*, etc. Une série d'exercices sur la pratique particulière de ces indications seraient extrêmement utile.

Le piano ne peut pas rendre, comme le violon, ces indications à la perfection, mais c'est tout de même ce qui est désirable que les pianistes se donnent la peine de les observer jusqu'au scrupule.

Même en 1600 le clavécin manquait, par ex., de résonance et il était incapable de rendre le *legato*, mais Sébastien Bach était

arrivé d'une manière évidente à obtenir une chose et l'autre, ce qui lui permettait de faire évidemment les parties compliquées de ses *trios* et de rendre merveilleusement la rapidité de ses *preludes*. Il a sans doute que Bach était... Bach!

À ce point je crois de me trouver sur un terrain tout à fait nouveau de la didactique du piano. Lorsque l'élèvedant a bien compris la différence qui passe entre le *leggato* et le *non legato* (ce qui n'est pas le *staccato*), entre le *marcato*, le *marcatto*, le *tenuto*, le *acci*, etc., il aura fait un grand pas en avant pour l'acquisition du temps d'aujourd'hui. Il faut pour cela que les mains vigoureuses et capables d'écouter ce qu'il y a de plus rapide et de plus léger ne sont pas toujours celles qui réussissent le mieux dans les pièces tendres et de sentiment; et j'avourai de bonne foi que j'aime beaucoup mieux ce qui me touche que ce qui me serre.

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Il n'y a pourtant pas d'exercices *ad hoc* pour initier ce genre de sensibilité. De toute manière l'étude des détails de l'expression musicale est la seule capable de la développer. Ces détails sont ceux correspondant aux intonations: *staccato*, *legato*, *marcato*, *marcatto*, *tenuto*, *acci*, *leggato*, etc. Une série d'exercices sur la pratique particulière de ces indications seraient extrêmement utile.

Ex. 8 pour l'action simple:



par ex.^e dans l'exécution d'un *staccato* l'action du doigt et de la main est passive, quelque chose que le doigt que la main participe naturellement au temps. C'est pour cela que l'élève doit être en action les touches du piano.

En contrepartie quand les doigts mettent en action leur poids, ils mettent de même en action leurs muscles, et c'est donc indispensable de les mettre en haleine avant tout autre exercice. C'est pourquoi une gymnastique facile pour des *étirements isolés*. Cet exercice, négligé et presque abandonné par les professeurs de piano, est le plus important.

Placer la main sur le clavier, impérativement soulevée, mais en position comme si elle y était appuyée; baisser chaque doigt sur la touche et le relever après la percussion du martinet. On a ainsi le double avantage d'habiliter le doigt à percer avec son véritable poids et à se frapper avec énergie autonome dans le second des autres énergies musculaires provenant de la main ou du bras.

Répéter cet exercice maintes fois déplacant la main progressivement sur le diverses tonalités.

La deuxième partie de cette expérience est précisément la base même de la technique du mouvement des doigts.

En, résument le doigt qui active sur le clavier à deux sources d'énergie.

Une physiologie, c'est à dire musculaire, dominante particulièrement la perception du poids de chaque doigt. Ce genre d'énergie sur le perçoir et de développer par ce dernier exercice à la fois la rapidité vers le bras. L'énergie dont le doigt est précisément celle du doigt, c'est à dire, le double acte mécanique d'en bas (upwards) et d'en haut (downwards). L'énergie dont le doigt est précisément celle du doigt, c'est à dire, le double acte mécanique d'en bas (downwards) et d'en haut (upwards).

L'appellement et acte "acte préhensile" qui est nécessaire relatif à l'*activité du doigt*, qui est l'énergie du doigt est l'équivalent de son poids.

L'activité du doigt commence par le *toucher naturel*, que je vous dirai donner comme base de la technique du piano. En vérité l'action du poids du doigt et son résultat, c'est cette énergie musculaire qui réside dans le poids même, et donne le son naturel, sans aucun effort ni sur la touche ni sur le martinet.

Quand le poids du doigt n'agit plus en rôle essentiel, ou bien comme causalité—



(Pour manque d'espace je ne fais pas d'allusion au genre d'exercices, c'est à l'étudiant de les développer.)

Évidemment le troisième doigt est également le maître des autres. L'ensemble de l'ensemble, mais l'ensemble des doigts, entre le *marcato*, le *marcatto*, le *tenuto*, etc., il aura fait un grand pas en avant pour l'acquisition du temps d'aujourd'hui. Il faut pour cela que les mains vigoureuses et capables d'écouter ce qu'il y a de plus rapide et de plus léger ne sont pas toujours celles qui réussissent le mieux dans les pièces tendres et de sentiment; et j'avourai de bonne foi que j'aime beaucoup mieux ce qui me touche que ce qui me serre.

Généralement on dit que l'énergie commence dans le bras pour arriver, à travers la main, jusqu'au doigt. C'est tout à fait vrai, mais il s'agit aussi, il serait bien difficile, si non impossible, de tirer profit de ce facteur très important qu'est le poids, et la volonté fonctionnelle des doigts serait bien limitée. C'est donc nécessaire de développer la mobilité des doigts, et d'ici l'application vers le bras. L'énergie dont le doigt est précisément celle du doigt, c'est à dire, le double acte mécanique d'en bas (upwards) et d'en haut (downwards).

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Cet exercice à doigts enfoncés doit donc suivre celui à main suspendue, c'est à dire, il faut le pratiquer seulement dès que les doigts se sont émancipés de l'entier appareil musculaire en action dans l'art de jouer du piano.

From Forty-Five to Ninety

By T. Carl Whitmer

FORTY-FIVE, to ninety represent not extreme marks but years. Four probable years. "Is it worthwhile to start anything new between those ages?" is one of the questions often put to every teacher.

If you mean to begin violin or piano, singing or bassoon or whatever the answer is, emphatically "Yes." Provided it is nothing but your own year's expert. Anything that gives you, the person in question, great refreshment will communicate itself to others and that radiance coming from you is one of the greatest assets any person can have.

We have the need for the training of our lives in more of an oriental fashion. That is, we are too expectant, materially. We are always measuring what we do by what we "can get out of it." Singers, quite especially, are the best. They are too frequently with the voice arrested results, and to attain a standard of either life or art. The art you wish to practice is made up not only of technical fundamentals but also of soul vitamins. (Remember that, you young ones, also!)

Inside the Moon

FACETIOUS FRIENDS might say that the playing of a man who started the violoncello at fifty might not be such good fun to his neighbors. That is true; but, as

a man, he might be happier, and this happens to you. The touch of life that is the important thing which works out towards all kinds of success.

An efficiency expert would tell you, of course, that we are so built to become highly proficient on any instrument one can start in life. This is true, unfortunately. It is not, but the does not prevent a great content that goes with well and work on any instrument, in any low or medium grade of technic, within the confines of one's own house and garden.

Answering the question of study begins in a more or less haphazard way. I would say that you will have to determine your own status first. What are you? Do you expect pleasure and inner development, or do you expect early income?

Life Enrichment

THERE IS NO END to the spirit dividends that music pays at any and every starting age. I have known men and women in the fifties and sixties to tackle a new thing. In one case, music. In another, German (this woman is now married) and as gay and stimulating a person as you will find. In another case it was French and painting. In every case, they became as new persons with an added zest to life. It is that constant recon-

structing of life that one must keep before his mind.

Only a few years ago a rough workman in the mills and streets turned to house painting and then in odd moments to the painting of portraits. This was after he was fifty-six. Nobody heard of John Kane until he was fifty-six. He became a *Portraitiste*.

Within the past two years there has been a great content that goes with well and work on any instrument, in any low or medium grade of technic, within the confines of one's own house and garden.

Forty-five was about the age of Mary Baker Eddy when Christian Science became a force. Verdi did his best work between seventy and eighty. Willa Cather when Saint Sulpice at ninety. Read biography and you will know what mind is like.

There is always great work that may be done in early grades by people who have started late and these early grades may be real art works. Some of the loveliest music we know is in the second and third grades. Great art is not dependent upon difficulty.

Yes, biography and psychology bear out the statement that it always is worth while

A true artist is one whose fundamental relation to art is creative. Given craftsmanship which is a matter partly of example, partly of mechanical training (it is surprising to me that it is sometimes called an "accident from this surroundings"), the destiny of that person is to be a creator. But practical craftsmanship is to scientific an art in music is rare; and, to most, the house creator do not create, but merely receive and appreciate. —British Musician.

And Now the Movies

By Nino Martini

A LEADING TENOR OF THE METROPOLITAN OPERA COMPANY, AND POPULAR IN BOTH CONCERT AND FILMED OPERA

An Interview Secured Expressly for
THE ETUDE MUSIC MAGAZINE

By Rose Heylbut

SINCE THE MIRACLE of radio, we accept it as a commonplace fact that an invention in the field of electromechanics can open up entirely new opportunities to musicians. Undoubtedly the most attractive of these opportunities is the ability to record one's own voice on film.

Established professional singers are eyeing the prospects here with keenest attention, and concert students have

simply sigh over the fan magazines. To

try to break in from what Hollywood calls a "cold star" is practically impossible. No singer has yet been able to do this.

The other source of energy is of nature mechanical, and a lieu de que les doigts sont appuyés, ou mieux enfoncés dans le clavier. Dans ce cas chaque doigt qui bouge est soutenu par les autres, qui agissent en soi de levier, et c'est alors que le doigt—perdu—va se dégager et va se dégager vers le bras.

En ce moment il n'est plus capable de percevoir son propre poids pour la simple raison qui n'importe où la déplacement en soi en vain fait usage.

Cet exercice à doigts enfoncés doit donc suivre celui à main suspendue, c'est à dire, il faut le pratiquer seulement dès que les doigts se sont émancipés de l'entier appareil musculaire en action dans l'art de jouer du piano.

and your voice record come out satisfactorily. What next? Are you now ready to storm the studios and to ask for a chance? Theoretically, perhaps, yes; but I would not advise such a course. The world is already crowded with applicants, from established stars of the concert and opera stage, to untried youngsters who

simply sigh over the fan magazines. To

try to break in from what Hollywood calls a "cold star" is practically impossible. No singer has yet been able to do this.

Then I came to America and secured an opening in radio. That, of course, was my "lucky break." After a season in the radio, I was not so completely unknown as I had been in Italy, but I was not yet a star.

I was invited to sing in the Metropolitan Opera. Another step up. As a

small singing bits in pictures, I could act, and my mechanical technic was satisfactory. I could sing absolutely nothing.

My abilities, so far as the public was concerned, were just a big question mark. I sang some numbers in "Paramount Parade"; and nobody bothered about me. My command of English, of course, was only rudimentary, but my other abilities were not so very

different from what they are today. Yet, as an unknown singer, I might have remained forever doing insignificant singing bits. I lifted myself out of that level by appearing in a concert in which I was not the star but the highlight of the program with an application, from established stars of the concert and opera stage, to untried youngsters who

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Nino Martini and Anita Louise, in a scene from "Here's to Romance"

De Bettis

Nino Martini

Had I stayed in pictures, without making an effort for bigger opportunities, I should still be among the secondary members of the cast. I might have been a bit of a star, but I would have been simply an extra. So, you see, I know the risks and the heartache of trying to break in at the top. That is why I sincerely advise other beginners to let film work along until they can reinforce their application with a butwark of proven experience.

The Dragons Flew

BUT WHEN an experienced singer does eventually find himself in film work, he is surprised that it is not at all difficult as it was in the studio. Here is that his background of serious artistry and earnest work comes to his assistance. The singer who is used to clear, free, correct tone production will find singing for the films to be a sort of reputation that will make him as desirable as the films as are to the films are to you. You may not even have to work through a whole career—a reputation for some speciality may help to turn the trick. But make no mistake, the singer who is used to clear, free, correct tone production will find singing for the films in no wise different from singing in concert or opera. Personally, I make not the slightest change in my singing methods, whether I am singing for the radio or on the stage. The one exception to this is that my background of serious artistry and earnest work comes to his assistance. 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go over the same song five or six times, always putting the first fresh fervor into it. It took me about four days to finish the singing sequences of "Here's to Rossmore," saving two evenings and two arias a day, going over each scene three times, so as to make sure that one record of each out of the lot, would be absolutely perfect when finished. After the sound track has been completely finished, the acting out of the scenes is begun. Then the action of the sound recording is done. Nothing that I say or sing is "true." It is all like the silent films. When the time comes for a given aria, your own record is played, and there must be the greatest care to time the motions of the lips to fit the already existing record. Each singing scene is gone through twice, and the repetition of many scenes with which the directors were satisfied. We actually have that gift, of which Robert Burns spoke, "To see ourselves as others see us." By virtue of the system of cutting the film, certain bits can be removed and improvements substituted, without retaking the entire scene. I remember having a line to say in which there occurred the words, "I am waiting." Well, being very conscious of that performance can repeat and recall perfect, had not laid stress on the last syllable of the word "waiting." Still the scene was satisfied, and the scene went through. Later, in the cutting room, I begged to be allowed to do that one word over. The other actors had gone, we could not do the entire scene again, just then; but we did cut it out, and I was giving me the opportunity of repeating the sentence, "I am waiting," more distinctly. Now, that never could be done on the stage. There, a phrase can be sung once only, and the singer stands or falls by that one effort. Imaging a singer holding up

On the other hand, there are many compensating features in film work. For one thing, one never plays a picture straight through, from beginning to end, as in the system of cutting the film, certain bits can be removed and improvements substituted, without retaking the entire scene. I remember having a line to say in which there occurred the words, "I am waiting." Well, being very conscious of that performance can repeat and recall perfect, had not laid stress on the last syllable of the word "waiting." Still the scene was satisfied, and the scene went through. Later, in the cutting room, I begged to be allowed to do that one word over. The other actors had gone, we could not do the entire scene again, just then; but we did cut it out, and I was giving me the opportunity of repeating the sentence, "I am waiting," more distinctly. Now, that never could be done on the stage. There, a phrase can be sung once only, and the singer stands or falls by that one effort. Imaging a singer holding up

The Polishing Process

ANOTHER DELIGHTFUL feature of film work is, that one can be his own critic, and each scene is gone through twice, and the repetition of many scenes with which the directors were satisfied. We actually have that gift, of which Robert Burns spoke, "To see

Here He Is!

The remarkable legend of "Der Liebe Augustin" and how he ridded Vienna of a plague by singing

By Virginia Creed



the alcohol in his system which rendered him immune.

One night, however, the minstrel became even more besotted than usual and eased into an inn which was still open. He was so drunk that already it had other occupants. None of his gresome companions were none other than the dead from the plague, who had been hastily placed in this open ditch left to lie uncovered till the next day when the victims would be deposited in it before the earth was thrown over them. Men, carrying in new dead in the night, noticed the minstrel at the brink of the ditch, supposed him to be another victim, and simply pushed him further into the common grave.

When consciousness returned to the

minstrel on the following morning, he shooed himself, looked about for his hat and instrument, and, not finding them, gloomily emerged. A nearby word had brought more plentifully into his hat; but he did not record his last days. His reappearance was hailed as a resurrection from the dead. The people even stubbornly refused to believe his own statement that he had not been dead. So great became attachment to his miraculous resurrection that over him the legend of "Augustin" became famous. Nevertheless, he went about singing more lustily than ever, whilst the superstition of the age considered his deliverance a greatly encouraging omen. The plague soon abated, which only the more confirmed the legend that

"Der liebe Augustin" had returned from the dead to sing away the terror of the people. With this halo, money dropped from the sky more plentifully into his hat; but he did not record his last days. He seemed, however, not to have changed his mode of life.

Of Such is Immortality

A MONUMENT in memory of "Der liebe Augustin" was erected in Vienna, where it still may be seen standing in front of the Neuengasse, beyond St. Ulrich's Church. As far as one may know if it is of Augustin's own devising or not. Possibly it is; but it also may have originated with some other minstrel who simply sang the story of "Little Augustin"; for his history is traced to the district in which his supposed interment occurred.

Whatever may be the authentic annals of the song, it is probable that "Der liebe Augustin" would be even more beffuddled than on that memorable night, were he to return two and a half centuries later and find German bands playing, on street corners of continents, of which he never heard, this song perpetuating the memory of his exploits.

Bringing Out the Melody

By Marie Stone

WHEN PLAYING PASSAGES like the following on the piano it is often hard for the pupils to get the melody notes to sing out clear and strong:



To develop this type of technique try having them practice with the fifth finger (or any other one used for playing the melody notes) well curved, firm, and carrying the weight of the arm. Play the other two notes of the groups silently, but depressing the piano keys to the bottom.

When this has been learned then practice the lower notes *staccato* and very light. At first such drill the students seem to find it very easy to play, as is written with a smooth, clear melody standing out above the accompanying notes.

Nothing adds more to the beauty of a composition than a melody singing clear above the other parts.



DER LIEBE AUGUSTIN

THE ETUDE

his hand, stopping the orchestra, and announcing to the audience, "Just a moment; I will begin that aria again, to do it better."

It is, however, extremely difficult to make us the most perfect examples of singing and acting in the world, for the very reason that performers can repeat and recall perfect, but had not laid stress on the last syllable of the word "waiting." Still the scene was satisfied, and the scene went through. Later, in the cutting room, I begged to be allowed to do that one word over. The other actors had gone, we could not do the entire scene again, just then; but we did cut it out, and I was giving me the opportunity of repeating the sentence, "I am waiting," more distinctly. Now, that never could be done on the stage. There, a phrase can be sung once only, and the singer stands or falls by that one effort. Imaging a singer holding up

The Piano Accordion

Its Relation to Good Music

By Olga Alanoff

IT IS OUR DESIRE at this time to offer to the reader a few of the fundamental principles in the instruments of piano accordions, so that those who are interested in this splendid instrument may become acquainted with it and understand something about its methods of expression. The piano accordion has long since passed the experimental stage and now is entering the threshold of good music. Although a small instrument, it speaks in a musical language as the piano and the pipe organ.

The piano accordion is not an instrument to be learned over night. Its possibilities are large; and constant study and application are needed to bring out its full powers. The keyboards require a great deal of practice, the right being much the same as that of the organ; while the drawing of the bellows is closely related to the drawing of the violin bow. The single tones on the bass keyboard may be likened to the pedal tones of the pipe organ, and the chords on the left keyboard may be compared to the organ stops. The chords are placed as the left-hand harmonies played upon the manuals. These two instruments, the one so large and the other so small, have much in common; and the works of our greatest composers flow from both with beauty and ease.

Selecting An Instrument

IN BUYING an accordion, it is wise to bear in mind that the prime requisite for a continued interest is a good instrument, one that is sizable enough for unhampered repetition of the music. Regardless of its simplicity, the piano keyboards must be large enough to produce correct harmonies without too much effort. The left hand is very important and should not be limited to only single tones and major and minor chords. Too small an instrument, regardless of quality or price, is always a handicap to the one who plays it.

The size of an accordion is designated by the number of its basses, and the keyboard runs similarly to that of the piano. The size ranges from very small instruments, such as the piano accordion, with four and eight basses. However, the standard size of a piano accordion, the one used for professional work in bands, orchestras and by solo artists, is the one hundred and twenty bass. The size of accordion, the same as the standard size piano, is adaptable to the finest of music.

The 120 Bass Accordion has forty-one keys on the piano side and one hundred and twenty keys on the bass side. Each side has one automatic shifkey, which produces two tonal changes. The open switch, usually marked [F] in music, produces the full accordion tone; the closed switch, usually marked [G] in music, produces the single accordion tone. These tonal changes are of equal importance and their use relieves the monotony of sound which would be prevalent without them. The closed bass switch is especially favored by accordion artists, for its raised chords and pedal tones are bass and color to the right-hand harmonies.

The piano accordion in Fig. 1 is a Concert Grand of standard make. This type of instrument, with its organ voices, answers to the call of radio. It is a twentieth century accomplishment and is indeed worthy of praise. The concert grand has, on the piano side, four changes in the tonal qual-

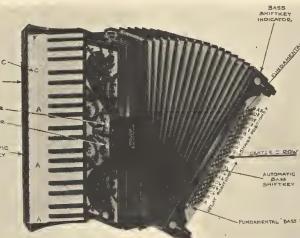


FIGURE 1

ity. These changes are produced by two automatic shifkeys and designated by two sets of shifkey indicators. The switches may be operated while playing, by pressure from the palm of the right hand, and the four tonal changes are:

- No. 1—Shifkey flute-oboe
- No. 2—English horn-bandionon
- No. 3—Violin
- No. 4—Fiddle accordion tone

The bass has two tonal changes, for which the shifkey is placed along the left-hand finger tips. It extends the length of the keyboard and is used from any position. The basses indicate the top of the instrument; see Fig. 1, bass side. These tonal changes are very fascinating, for each has a mellowness that is pleasing. Many artists have both styles of instruments, the first one for concerts, where piano tones are needed, and the second for radio. Also, in accordion bands where variety of tone is necessary, splendid effects may be produced with their combined voices.

Position

THE ACCORDION may be used with the player either standing or sitting. Like the violin, however, the greatest playing ease is in the standing position. The

shoulder straps are for the purpose of holding the instrument firmly against the body. The straps are for the right hand, the two back straps and placed just above the waist line, is helpful in securing a firm hold and in maintaining a correct position. The connecting strap takes the weight from the shoulders, thus giving the student greater playing ease. If the accordion is to be used in the standing position, the end of the keyboard should rest on the right thigh and the connecting strap be adjusted to a comfortable but firm position. The bellows should be held in a slanting position, slightly away from the body, so it can be moved freely.

The basses indicate the top of the instrument; see Fig. 1, bass side. The right hand plays on the piano side, and the left hand on the bass side. The left hand passes under the strap; and if the strap is properly placed it should cross the back of the hand at the wrist, while the palm of the hand rests firmly against the instrument. This position of the freedom for good bass pronunciation, allows the left hand to slide up and down the instrument with ease, and at the same time keeps the bellows under control.

The Bellows

THE BEGINNER never should pull on the bellows with the thought that strength is needed to move them; for, if

the bellows are forced without touching the keys, the instrument may be damaged. In beginning, let the pressure of the keys operate the down bellows; and on the up bellows use a slight pressure of the wrist combined with the pressure of the keys. As one progresses in the art of accordion playing, much is to be learned about the bell, both in its construction, and in its use to be studied and practiced, the same as violin bowing; because the accordion bellows is used for phrasing as well as for creating sound. Tone coloring, fortissimos, pianissimos and accents are all a part of good bellows technique and can be used only through long and constant application.

In accordion music there are the up and down bellows, whole and half bellows, staccato bellows, and the bellows shake for which, Frosini, that splendid chromatic accordion artist, is famous. Then there is the long, slow bellows, which puts out an enchanting sound. In playing the classics it is absolutely necessary to follow the bellows markings, because the phrasing in good music is not to be tampered with. The arranger's task is to reproduce as closely as possible the content of the original composition; and therefore the bellows must be watched carefully, for each position has its own phrasing, the composer intended. The changing of the bellows never should be heard; and, just as the violin bow can be changed without the listener being conscious of it, so can the bellows be changed without a melodic break.

The Piano Accordion Keyboard
THE RANGE of the piano accordion keyboard (Fig. 2) is three octaves and one third, starting with F below middle C and ending three A's above middle C (forty-one keys). This keyboard consists of black and white keys and is the same as that of the piano and organ. The white keys produce the natural tones and the black keys produce the sharps and flats. Middle C is the first C on the keyboard and not in the center of the instrument as one would expect. Study the piano keyboard, Figure 1, and the chart indicating, Figure 2.

Arrangement of Basses
THE BASS KEYBOARD (Figure 3) resembles very closely the fingerboard of the unfretted stringed instrument, due to the fact that it is played entirely by feeling. A student may see it, but it is useless, and the student must depend in the left hand the keen sense of feeling the violinist has. By this development he is able to jump quickly and accurately from one tone and its group of chords to others. The basses will be described so the reader may be able to glance at their harmonic structure.

The one hundred and twenty basses of the accordion are arranged diagonally across the keyboard, in six rows. Each row contains running lefthand, twenty small keys (see Fig. 1, bass side and chart Fig. 3). Notice in Figure 3 that the bass rows are arranged in the top row, and are numbered along the bottom. There are two long rows of accompanying basses and four long rows of chords. Each chord is produced by the pressure of just one key, therefore, each of the eighty buttons in four rows, four, five, and six produces a full and complete chord when pressed.

KEYBOARD FOR THE RIGHT HAND

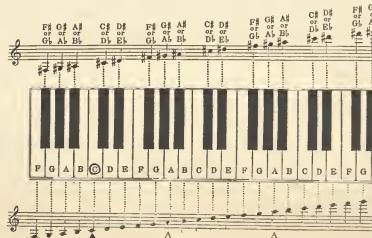


FIGURE 2

the dissonance is struck. Observe the marks relating to dynamics. That is, where it is marked *piano*, play it *piano*.

One very important factor in scale playing is that of avoiding monotony. Unless one thinks every moment what the key-board, time is wasted; and good teachers everywhere have devised methods of it. How to insure continuation in scale playing, tonal shading is very important. That is, there should be the progressive *crescendo* and *diminuendo*, alternate loud and soft tones, with varying degrees of *legato* and *staccato* playing. In fact, the ingenuity of the teacher should be continually taxed to play scales so that attention is directed toward musical tonal effects. The moment that scales become merely mechanical exercises, they become treacherous treadmills, where the pupil may gain callouses but no music. The pupil should be encouraged to play scales with the greatest possible *pianissimo*. The scales should be developed from the very slowest playing to the greatest possible *prestissimo*, at all times insisting upon clarity and smoothness. They should also be practiced through all the major and minor keys, including modal, melodic minor, and also chromatic. Then thirds and sixths with both hands, and thirds, sixths and tenths for both hands, may be taken up. These should be followed by exercises in octaves and chords.

It has been my experience that those who have had thorough scale drilling retain their technique even after leaving the hands of Carl Reinecke, who was one of my teachers, played in Vienna in his late seventies. Of course he played his beloved Mozart; but all the papers acclaimed the wonderful clarity of his performance, and many of them stated that he would have made a young man play. I keep in mind that he practiced scales every morning. He had a very excellent hand. This was an endowment of nature and it took him very little time to get his hands into good playing shape.

A Good Grids Fine

IT WAS VERY DIFFICULT to secure admission to the classes of Leschetizky. He could be brutal in his remarks. To one pupil he exclaimed, "You ought to become a cook or a scrub-woman." This was possibly due to chronic liver trouble, which made him a constant visitor to the springs at Baden-Baden. On the other hand, he could be very mild, gentlemanly and kind.

He made the piano sing! He always insisted upon a natural and graceful position and objected when his pupils bent over the keyboard.

Leschetizky believed that one should devote his life to doing well; and he laughed at pupils who tried to do many things. He was interested in the study of medical matters, and this annoyed him greatly. He once said, when he learned that I had been visiting the medical classes at the University, "You are dissipating your

energies. You should put on blinders like those on a horse, to keep your mind off everything else. Follow the advice of Goethe, 'Give your greatest strength to the smallest details.'

Leschetizky insisted upon uninterrupted practice. He had no time for the pupil who took frequent trips during the teaching season. One year, after I had been away from home for a long time, I elected to go back to Hanover for Christmas; whereupon I received an invitation for a Christmas party at Leschetizky's home. I took the elevator to the top floor, only to learn that I had the preparation of playing a huge cake made of marzipan (St. Mark's Bread)—a concoction of sugar and almonds), which Leschetizky was very fond, to be used as a peace offering when I returned.

At Leschetizky's hands they were very pliable, but at the hands of others they lost the strength of life. His teaching style—so bold behind the keyboard, this you felt that power, vigor and strength which could only come with a great deal of such exercise as he demanded of his pupils. He would not accept a pupil who could not play "Czerny's 'Forty Daily Exercises' 337." He had a large family. Amateurs usually play one in his concert repertory. He never sanctioned automatic practice; that is, the hands trained like a machine. He used to say that it is better to practice three hours with concentration than six hours without it. When there was a piano at hand, he advised his pupils to practice their exercises upon the edge of a table.

Back to Vienna

ALTHOUGH ONE HEARS a great deal about Leschetizky's constant use of Czerny as a means of securing a smooth and polished technique, he also laid very great stress upon the studies of Chopin. He considered it to be most important for producing artistry as he saw the works of Chopin for producing technique. In fact he used to think that, in order to play Chopin well, one had to know Czerny well. He had made an exhaustive study of the artistic background of Chopin; and in such a work, for instance, as the *Ballade in G minor*, the student would be directed back to the artist, every student who came in contact with this piece, to more drilling and more Czerny. In this way he produced his results with the greatest economy of time.

During the three years that I was with Leschetizky, he impressed me very much with his independent conceptions of works. He would consider, of course, all the traditions, but then he would form his own ideas, and these aesthetic necessities in a composition. For instance, one time he played for me the "Concerto in A major" of Schumann, from beginning to end. I recalled to him that I had heard this concerto in Leipzig, and that I noted that he had varied from the ironclad traditions of the old pedagogues, notably Clara Schumann. I remembered that Rossini was very bitter about the way in which he played the last movement. It was impossible for me to be scholarly minded in the Leipzig of those days to consider anything that was new and called for invention. Leschetizky was delighted with my comment and played the work for me, to show that he had retained his own ideas about an artistic con-

cept, such that it was not extraordinary for some strings on the piano to be broken. In fact I remember very well that once, when he was playing, when there was blood upon the soles of his feet, he finished. Reinecke used to say, "If you have not been beaten, you have not been hit."

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One entered and passed at first through a bedroom, and this was stacked to the ceiling with valuable books. His music library was flooded with light, and looked out upon the Karlskirche, that distinctive Viennese church with the two towers and columns. His playing was that of a composer more than of a virtuoso; but composers were astonished that Brahms could play so well as he did.

Brahms was not a dedicated eater. On his walks he was fond of eating sauerkraut and roast pork and after long, exhausting work he would refresh himself with a tall, big mug of dark beer, which he would empty at one draught.

For the most part he was a silent man; and, despite his size, he was very energetic. This caused him to perspire very profusely. He was fond of walking bare-headed, his hat held in his hand behind his back. Perhaps he had a bad heart. Beethoven in mind, or it may have been high blood pressure. He preferred to be dressed in a suit of alpaca, because of its lightness. He cared very little for style, and his trousers were usually altogether tattered when he adopted this, so that his clothing would not distract his walk.

At that time he had a walking club known as "The New Vienna Tourist Club." In the spring we started early to tour in the woods around Vienna. Facts, the great teacher of composition, was the leader. Brahms on these trips, was rarely very appreciative. At times he would be poorly, but for the most part he seemed to be living in a cloud, eyes closed, sometimes muttering and talking to himself as though thinking out his ideas. In Ischl, the summer home of Brahms, Strauss and Leschetizky, Brahms did not live in a villa but rather in the house of a peasant, which always seemed to be over-crowded with children. Strange to say, this did not distract him in the least. In fact he unquestionably loved children and kept his pockets filled with lumps of sugar to give to them. This kind of life seemed to him far more natural than the artificial world of society. Naturally he was followed by a swarm of children, mostly after the manner of the Pied Piper of Hamelin, which apparently delighted him. He also liked walking outside very early in the morning, or in the twilight, when he could go over the hills and look out upon the mountains in silent contemplation.

On Freeing the Left Hand

By Stella Whitson-Holmes

fall, hard and relaxed on to the left knee. Repeat this with the right hand. Note the feeling in both upper arms and the feeling from the falling hands. The object is, of course, to make the feeling similar in both hands.

Next lift the left hand up to the palm upward. Then let it fall on C, the centre little finger side of the hand taking the key. Repeat with the right hand, seeing that this hand achieves identically what the left hand does.

The next step is to lift the left hand, palm outward. Balance it for a second,

and then let it fall upon C with the side of the thumb. Repeat this with the right hand.

As the student progresses and wishes to establish the work, he may lift the arms very high and let the hands fall on fingers five, four, three and two, as a group. Then four, three two and one, and finally upon four, three and two, thus exercising every finger as upper arm control is gained.

These exercises repeated daily before the regular practice of scales and studies will put the player in better control of

the parts of the body that assist in playing and will free the fingers proportionately.

As the student progresses and wishes to establish the work, he may lift the arms very high and let the hands fall on fingers five, four, three and two, as a group. Then four, three two and one, and finally upon four, three and two, thus exercising every finger as upper arm control is gained.

"Music occupies the unique position being both the oldest and newest of the arts."—E. G. Porter.

What About the Flute?

By Georges Barrère

OFFICER OF THE LEGION OF HONOR; INSTRUCTOR IN THE JUILLIARD GRADUATE SCHOOL AND THE INSTITUTE OF MUSICAL ART; AND DIRECTOR OF THE WIND INSTRUMENTS ENSEMBLE CLASS IN THE JUILLIARD GRADUATE SCHOOL

An Interview Secured Expressly for THE ETUDE MUSIC MAGAZINE

By R. H. Wollstein



GEORGES BARRÈRE

greater. Take up the flute by all means; but make sure that the start is made on a good instrument. Fortunately, good flutes are much cheaper today than they used to be, and not nearly so costly as a good piano!

The flute is one of the most natural instruments, because it is most like the human voice in its tonal production. It is the only instrument into which the player breathes perfectly naturally. For the other wind instruments, one blows upon a reed; in playing the flute, the breath is the reed. The tone is made with the breath and lips—exactly as a singer does.

A Good Flute Essential
ONE NEEDS, perhaps, why the flute has been thus far ranked among the less popular instruments is the fact that one can not play well on a bad flute. This is not quite true of the other instruments. Of course, better the piano is, of course, the better the player can be. The same is true of the violin and the violoncello. But some sort of pleasant effect may be secured on even bad pianos or violins. Or is it, perhaps, that our ears are so accustomed to these instruments that we can easily make the proper adjustments and alignments when they are less than perfect? Anyway, flute tones are produced deaf on a poor instrument; and since we are not familiar enough with good flute tones to make these proper allowances, the danger of playing on a poor flute is all the

greater. Mere posture is often neglected, in the student's hurry to get at good results; and this is about the worst mistake one can make. The first lessons in flute playing should pay little heed to sound, tone, or "results." They should be devoted entirely to a study of how to hold a flute. The flute is the only instrument into which the hands, the wrists, the arms, and the entire upper body. Not to go into the matter too deeply—for it could be made the subject of a complete volume—suffice it to say that all of these positions should be relaxed and natural as possible. The cartoonist's concept of a player holding a flute with his elbows akimbo, his body twisted into a perfect contortion, and his fingers stuck out at odd angles, gives the reader cause to wonder. Flute playing is like golf; if one does not "learn the motions" first, a good drive will never be made. So look carefully before first, if the flute is to be well played.

As to the tone of the flute, it is not difficult, but it depends entirely upon the musical sensitiveness of the player. As has been already said, it is much like a singer's tone, not because it is produced directly by the lips and the breath. Thus, given a good instrument, the ultimate tone depends upon the musical or tonal image in the mind of

the player. As in all other fields, the best results come from those who have the most natural aptitude for their medium of expression.

A Rich Repertoire

ONCE OUR FLUTIST has learned to play, however, he need never complain of a lack of something to play. The flute has an extensive repertoire. I like to say that, among all the solo instruments, with the possible exception of the brasses, the flute is the most varied and rich in *bad* music. That is, the bad flute and bad music which the serious student will avoid, partly for his own sake, and partly for the sake of undoing the bad impression which so much of this music already has made.

The flute, like the coloratura voice, is capable of most brilliant and shiny effects. And it is with effects, however, that they are very lovely. But meaningless music, written solely for the sake of the fireworks, is disgraceful. Too much of it, unfortunately, has already foisted upon a long-suffering public. And we players of to-day have to use this evil and to do our best to teach our students to show our beloved flute in its true light—of a genuine musical instrument. Always, it is the music which comes first, and not the flute; and, if all the bad, flute-exploiting pieces cannot be destroyed, at least we can resolve not to perform them. For my own part, I have always tried to give even the worst pieces a good performance, and the best and most musical flute music, regardless of those pleasing effects and tricks which might, perhaps, bring more jingling shekels to me as player.

Fortunately, there is a vast amount of truly good music on which we can draw. Among the older pieces, there are many that are delightful things, written especially for the flute by Mozart, Bach, Beethoven, Handel and Schubert. While these compositions are not so numerous as the piano list of the same composers, they exist, nonetheless, and they should be played. I wish that Barrère had done so, although his compositions are full of beautiful flute passages. There are few composers after that interim-period who have written for the flute.

Among the moderns, I believe that the French composers take first rank for flute works. Oddly enough, one of the only ones to exist between certain lands and certain instruments is the flute by Mozart, Bach, Beethoven, Handel and Schubert. While these compositions are not so numerous as the piano list of the same composers, they exist, nonetheless, and they should be played. I wish that Barrère had done so, although his compositions are full of beautiful flute passages. There are few composers after that interim-period who have written for the flute.

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As a general rule, we have Saint-Saëns, Ravel, Widmann and Berg, and Goudard, all of whom wrote enchanting things for the flute. And the present day moderns have given us composers like Hoc, Pierné, Albert Roussel, Darius Milhaud, and Georges Enesco, the latter practically a Frenchman despite his Romanian wife.

It is not an uncommon thing to find that many amateur and semi-professional piano players have difficulty in achieving the same control of the left hand that they have of the right. This is due to a lack of "left-handedness" often, and to the unconscious inability to relax the shoulder and upper arm muscles completely. The fact that the difficulty is unconscious keeps the student blinded as to its cure.

A good teacher can enable the student to gain better control of the left hand; this is: (1) Lift the left hand above the head; (2) hold it for an instant; then, (3) let it

Improving the Musical Memory

By the Widely Known Dutch-American Piano Virtuoso
and Teacher

Jan Chiapusso

WE HAVE LATELY HEARD a young piano student perform in a pupil's recital. He sincerely believed that he had prepared himself thoroughly for the occasion; but for some unexpressed reason he had become nervous and flustered. Suddenly, in the middle of the "Sonata Appassionata," in that place where the second subject sings out for the first time, his memory failed; he could not go on. His first instinct was to leap over to the first piano, the nearest one that flashed through the background of obstructions. The performance, meant to have been one of relaxed unfolding of musical emotions, became a pitched battle with demons. He fought for his poise. Then came those pianistic passages and he regained his poise, because the fingers could rattle out these passages in their physical habit. For while his vanity helped to restore his confidence, until the slow movement of the sonata began, here he found himself again thinking ahead, contemplating what might happen.

At last he failed. His parents, relatives and friends came backstage to compliment him and save his wounded pride. They relieved somewhat his horrible tension but the poor boy spent a sleepless night. He had practiced these pieces for three years and all his hard work was to practice practicing and playing daily. This debacle was the ultimate result of all his diligence. Was he not meant to be a pianist? Should he become a business man or a school teacher? Yet he could not but come back to the conviction that he had a pronounced talent for the piano.

We Start Anew

THE NEXT DAY, he had a long talk with his teacher. He had not studied with this professor, whose manner of teaching was quite different than that to which Harold had been accustomed. Harold was rather afraid of him, although his attitude was not of the forbidding kind; but his criticism was always so direct and seemed to able to hit. Whether a note was played with the third or fourth finger, he would ask his pupil to begin over again at section in this or that key, a task which was always embarrassing to Harold, because if he could sometimes play straight through an entire composition without stumbling he never could start from a given place.

"Well, Harold," said the Professor, "let this recital performance be a lesson to you!" "I am ashamed of this poor show," Harold offered; "but I was extremely nervous, and I do not understand why my nerves should have thrown me so completely off the track. I have practiced three years on this piece."

"Yes, it is discouraging to find that, after practicing three years on a composition, one still does not know it."

"Please, Mr. Hart," said Harold.

The Professor drew up his eyebrows with an expression of doubt. "Then play me, for instance, with one finger, the passage in which the second theme appears in the tonic."

Harold could not find the place by memory, consequently, Mr. Hart sang the mel-

ody for him, as a bit of encouragement. "On which note does it begin?" inquired Harold.

"That is for you to know. You know the sonata, you know that in the recitation the second theme appears in the tonic; consequently, it is in—?"

"In F."

"Then play it." But Harold still could not find the beginning note. So Mr. Hart asked, "Then if you cannot find the first note of this theme, can you play for me the American tune, *Susonnee River?* It begins on the same interval as this Beethoven theme."

We Discover a Melody

HAROLD NEVER HAD THOUGHT of a piano as a means in this teaching manner. He had just created his pieces so often that they automatically sailed into his brain and fingers. "You see, Harold," Mr. Hart now explained, "you studies, ambitious, hard working students miss the most essential point in music. You do not know how to play a piece, you can never expect to play it with expression; if you do not even have it in your ear? You cannot even pick out *Susonnee River* and harmonize it your own way, and still you expect to play such great works as those of Beethoven." He paused, then he asked, "Can you sing me that theme?"

"I have no voice," replied Harold with a wry smile.

"Neither have I, only just a pianist's voice; but I can sing just the same." And with the same theme of Beethoven, with a natural, untrained voice, cracked, but nevertheless carrying the tune. He sang like a musician, in fact.

"Now listen, Harold," he proceeded. "If you want to become an artist who can express himself freely in music, who does not need memory, about forgetting the next, you must educate your ear and your natural feelings. Pianists, generally, have poor ears. Compared to violinists, they stand far behind in this phase of music.

A violinist has to produce his own pitch, which means that he has to hear it before he can play it. On the other hand, the piano student sees a black dot on the staff. That note to him, corresponds with a key on his instrument. He then proceeds by striking it; he hears it after he has struck the key. He should hear it before striking. Now when you practice a fast passage, play it first having your ear to hear anything, either before or after striking. You get it in your fingers, but not in your ear. He had practiced this piece for three years and all his hard work was to practice, practice, and play it daily. This debacle was the ultimate result of all his diligence. Was he not meant to be a pianist? Should he become a business man or a school teacher? Yet he could not but come back to the conviction that he had a pronounced talent for the piano.

"Well, if you are a musician, it should not. If you want to be like a parrot, yes, then it will take you forever. You tell a parrot a swear-word often enough, and it will finally repeat it, but it is ignorant of what it babbles. So go home, learn that piano and play *Traumerei* for your next lesson."

Harold went home quite disgruntled and dejected, wondering whether this new Professor was not one of those cracked Europeans who just wants to overrule his students by appearing to be in possession of a preposterous secret.

He took up the piece assigned and found it rather too easy for his student nature to be of much help to him. He played it through, hammered it through, and tried to get it "into his fingers." But, the fingers did not respond so easily to the slow pieces, so he played it faster, then he tried to play it by heart, since he had to know it for his next lesson. Some parts would go but foiled him when he tried to play them all at once.

At the next lesson, he was expected to play his assignment (*Traumerei*) but Mr. Hart stopped him at the third measure, asking him to play the melody alone. Harold felt uncomfortable but he tried. He could not continue; so he tried to play notes of the middle voice.

"Go ahead," said Mr. Hart, "the melody." Harold played notes of the middle voice. "That is not the melody," continued the Professor. "You see, you do not realize what really is the melody. Here it is."

Ex 1

(Continued on Page 341)



JAN CHIAPUSSO

THE ETUDE

FASCINATING PIECES FOR THE MUSICAL HOME

VALSE BAGATELLE

A new piece by Mr. King is always enthusiastically received because of the many original touches of melody and harmony which appear so spontaneously in his compositions.

STANFORD KING

Allegro moderato M. M. ♩ = 126

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* From here go back to the beginning and play to Fine; then play Trio

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THE BUMBLE BEE

This is a splendid study piece to acquire dexterity and speed. Practice the right hand alone until the fingers fairly "hum."
Grade 3. **Allegro moderato** M.M. $\frac{4}{4}$ - 84

CHAS. LINDSAY



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THE ETUDE

Brillante



JUNE BUGS' JAMBOREE

WILLIAM BAINE



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3

POLKA CAPRICE

EUGENE F. MARKS

This brilliant bravura piece will prove a convenient stepping-stone to the more difficult concert polkas by Raff and Bartlett, Grade 5.

L.h.

mp r.h.

Tempo di Polka M.M. = 96

a tempo

mf

rit. 35

15

20

Fine

sf

cresc.

30

8

5

8

40

45

50

p semi staccato e delicato sempre

non legato

60

65

*D.S. *mf**

CELTIC SONG

A very original piece in modern style by an eminent composer. Grade 3½.

Moderato M.M. $\text{♩} = 92$

GEORGE F. BOYLE

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THE STUDY

CANDLE GLOW

WALTER ROLFE

Grade 3½ Andante moderato ma tranquillo

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MASTER WORKS

MINUET

from DIVERTIMENTO IN D

All the various dynamic touches from pianissimo to fortissimo must be thoroughly mastered before the student is ready to bring out the charm and grace found in Mozart's compositions. Play the staccato passages with a crisp and even finger stroke.

W. A. MOZART

Grade 8½. Molto moderato M.M. = 100

THE ETUDE

DEAD MARCH from "SAUL"

This famous *March*, so closely associated with Handel's life in England, is reprinted on the suggestion of many readers *In Memoriam* to His Late Majesty King George V. As our April issue was on the press at the time of the beloved King's unhappy demise, we are sorry that the G. F. HANDEL tribute could not be offered earlier.

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OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

BESIDE THE STILL WATERS

Prepare:
 Swell: Aeoline 8'; Salicetion 8'
 Vox Celeste 8'; Quintadena 8'. Flute Traverso 4'
 Great: Melodia 8'; Viol d'Amour 8'
 Harmonic Flute 4'
 Choir: Dulciana 8'; Hohl Flute 8'
 Flute 4'
 Pedal: Lieblich Gedackt 16'; Bourdon 16'
 Choir to Great
 Choir to Pedal

Andante sostenuto

Manuals Ch. *mp*

Pedal Sw. *p*

poco string

Add Gt. to Ped.

sostenuto

allargando

poco allargando

Add Sw. to Gt.

sostenuto

allargando

Tempo Ch. *p dolce*

Ch. Fl. 4' off
Gt. to Ped. off

rit.

a tempo Ch. *p dolce*

sostenuto

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THE ETUDE

PASSING BY

EDWARD PURCELL (1659-1726)
 Arranged by William Arms Fisher

Andantino moderato

1. There is a la - dy sweet and kind,
 2. Her ges-tures, mo - tions and her smile, Her

mf *espressivo e cantabile* *rit.*

Was nev - er face so pleas'd my mind, I did but see her pass - ing by, And
 wit, her voice my heart be - guile, Be - guile my heart, I know not why, And

con affetto *rit.* *D.C.*

yet I love her till I die.

rit. *D.C.* *mf* *espressivo e cantabile* *rit.*

3. Cu - pid is

wing - ed and doth range Her coun - try, so my love doth change, But change the

con affetto *rit.*

earth or change the sky, Yet will I love her till I die.

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JUNE 1936

THEY THAT SOW IN TEARS

J. E. ROBERTS

Andante lento M.M. ♩ = 60

mf *molto sostenuto*

They that sow in tears,

rit. e dim. *mf* *a tempo*

cresc. *f.* *rit.*

they that sow in tears shall reap in joy, shall reap in joy, shall reap in joy.

cresc. *f.* *rit.*

They that sow in tears, shall reap in joy, shall reap in joy.

a tempo *rit.* *a tempo* *a tempo*

mf più mosso

He that goeth on his way, weep-ing,

più mosso *mf*

weep-ing, and bear-eth forth good seed, and beareth forth good seed,

cresc. *f.* *mf*

shall

cresc.

cresc. poco accel.

doubt less come a - gain, shall doubt less come a - gain re -

cresc. poco accel.

joic - ing, shall come a-gain re - joic - - - ing, bring-ing his sheaves with

molto rit.

him.

mf

Tempo I

They that sow in tears, they that sow in tears shall reap in

cresc.

molto rit.

joy, shall reap in joy, shall reap, shall reap in joy.

molto rit. *decrese* *pp*

ALLEGRO CON BRIO
FROM SONATA IN D MINOR

CHARLES GILBERT SPROSS

Allegro con brio

VIOLIN

PIANO

HOLIDAY TIMES

MARCH
ECONDO

T. D. WILLIAMS

Vivace M.M. $\frac{3}{4}$ = 126

MARCH
ECONDO

Vivace M.M. = 126

SECONDO

Trio M.M. = 126

D.C.

1 2 3 4 5 6

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HOLIDAY TIMES

MARCH
PRIMO

T. D. WILLIAMS

Vivace M.M. ♩ = 126

JUNE 1936

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THE STUDY

PROGRESSIVE MUSIC FOR BRASS CHOIR

CONSOLATION

F. MENDELSSOHN

Adagio non troppo M.M. ♩ = 56
1st Trpt.

2 2

Piano }
ad lib.

Piano
ad lib.

1st Trpt.

2nd Trpt.

cresc.

a tempo

rit.

mf

sf

p tranquillo

rit.

1st B \flat TRUMPET

Adagio non troppo

2nd B \flat TRUMPET

Adagio non troppo

1st TROMBONE

Adagio non tropp

2nd TROMBONE and TUBA

Adagio non tropp

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

GOOD MORNING! GOOD MORNING!

Grade 1½.

HOW ARE YOU TO-DAY?

ALEXANDER BENNETT

Brightly M.M. $\text{♩} = 132$

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Grade 1½. Allegretto M.M. $\text{♩} = 120$

FAIRY KISSES

MILDRED ADAIR

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THE ETUDE

POP CORN

E. WEDDELL - ROBERTS

Grade 1. Lively M.M. $\text{♩} = 118$

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CHANGEABLE WEATHER

One never can tell what the weather may spell

When 'tis April.

For now the sun's out,— then the clouds come about,
May be fair for a spell; but one never can tell,

When 'tis April.

Grade 2. Allegretto M.M. $\text{♩} = 92$

MATHILDE BILBRO

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THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



Paganini and the Violin Student

By T. H. James

LEOPOLD AUER, in his excellent book, "Violin Playing as I Teach It," makes a comment relevant to his students: "Any violinist, whether a serious student of the violin, should be heard and profit by, 'Those among us who were able to understand him (Joachim) writes Auer, "who could follow him' his intricate indications, benefited enormously by them and tried as far as possible to imitate him; the others, less fortunate, stood with wide-eyed admiration, uncomprehending, and fixed their attention on one or another of the great virtuoso's purely exterior habits of playing—and there they remained." The lesson to be learned is obvious. Yet how many students attend concerts of the Kreisler and Heifetz of today, sitting upon some high, giddy, crazy, slavishly attempt to imitate it, and think that therein they have found the essence of artistic genius?

Most disastrous still may prove the fascination which the numerous caravans of that Pied Piper of the violin world, Niccolò Paganini, holds for the embryo violinist. The numerous books and articles which propose to reveal Paganini's "secret" do not help matters. The student somehow gets the idea that if he will but duplicate the early career of the Italian master, the secret of the fiddle, hidden by the revealed secret, he will likewise duplicate the successes of the master. He does not dip below the surface sufficiently to realize wherein lies the real "secret" of Paganini's incomparable performance.

The Master's Secret

IT IS NOT necessary here to dwell at length upon the factors which co-operated to produce the phenomenon, Paganini. A few remarks based upon entirely reliable authority and personal re-

search may, however, serve a useful purpose. Certainly, a mere knowledge of the "secret" would not suffice to transform even a student of exceptional talent into a second Paganini. There was something in the ears of the violinist—Cialdelli, by the master himself and, although Cialdelli's playing is said to have shown a marked improvement, there is nothing which would lead us to believe that he became a Paganini on the violoncello. Quite the contrary. The violinist, during his childhood, received the personal tutorage of the Italian wizard and undoubtedly learned much of the secret. Savori was a man of much more than average talent, yet the gap between his playing and that of the master was wide indeed. It is quite possible that the "secret" of Paganini's method, only a person gifted with a peculiar mental and physical makeup of Paganini himself could hope to duplicate the Italian's performance. We are not referring to his reputed "extra-large hands." The secret of the violinist's success lies in spite of countless statements to the contrary, Paganini's hands were of quite normal size. Neither were his fingers of more than normal length. These facts are attested to by Paganini's personal physician, who treated the master for many years, and also by the placing of Paganini's hand which was made when his grave was opened near the end of the last century. Paganini's perfect mastery of his instrument may rather be attributed in a large measure to a superior mentality, an unusual, almost unique, ability which few persons have possessed, a very few professional nervous system, and hands and fingers which possessed both remarkable strength and flexibility. These latter factors were undoubtedly intensified by intelligent training, but they must have been based upon

inherent physical factors. It is, in the vast majority of cases, utter folly to attempt to develop such power, flexibility and speed as Paganini possessed by the master himself and, although Cialdelli's playing is said to have shown such a procedure would be ruinous. No normal nervous system and physique can duplicate Paganini's case, these early excesses so undermined his health that, at the age of thirty, he was a dying man.

There is one phase of Paganini's "secret" which, however, can be explained to the student who harkens to it. This phase has been admirably pointed out by Arthur Hartmann:

"There is one thing that controls the world of art—the brain," he wrote. "Paganini had not need endless hours of practice, he practiced with concentration. (In his life, he never practiced more than half an hour a day.) Twenty minutes of concentrated practice are equal to two hours of playing with one's eyes on the wall."—Or with one's mind on the local foot-ball.

—

The Value of Violin Ensemble Playing

Part II

By Ellen Amey

The collection of music for the violin ensemble is undeniably a cause for concern and some expenditure of time. There is not a great wealth of original material from which to draw, as there would be if the violin were combined with other instruments. Three and four part violin and piano arrangements are best for the young student. The harmony is closer, giving a sense of security, and the voices are more dispersed and carried over a wider range than the violin and violoncello. The piano accompanies and supports, and it also covers frailties. Not only the music, but the seating of the class should be intimate. The director should sit and play with the class, unless it numbers twenty-five ten players.

Composers have written music for the violin ensemble in the Dances of the Paris Conservatory; Hellmeyer, of Vienna; and Eichberg, of the New England Conservatory. All were violinists, though musicians and among the leading teachers of their day. They wrote for their pupils as Bach, Czerny, and many others wrote for their piano pupils. Such music is a legacy handed down to us.

The custom, also, has come down through the years for M. La Frone Merriman of Hornell, New York, a gifted pupil of Eichberg, wrote original pieces and arranged others for his classes. Unfortunately his

compositions for violin ensemble were never published. Some of the manuscripts have been saved and generously given to appropriate teachers. Added to original compositions there are arrangements of masterpieces of all periods by Moffat, Sanger and Ambrosio. *Ave Verum* by Mozart, said to be the most beautiful piece of music ever written, has been arranged for violin parts and piano. A long list might follow, however, enough has been given to show that even the violin ensemble is a worthy quest from a musical standpoint.

Multiple Results

THE VALUE OF VIOLIN ensemble and its influence on the boys and girls who make on the classes will evidence themselves in various ways. It will be noted in their deportment on the platform through the poise and ease with which they adjust themselves to the occasion, not forgetting little courtesies, in their deportment and in their attitude of responsibility to their respective parts. Then, too, developments in most unexpected directions sometimes reveal what it means to the young student from a cultural point of view. A boy of twelve was taken to a symphony concert to hear a well known violinist. His greatest experience, however, was not the sound of the orchestra began Brahms' "Fifth Symphony" he appeared unmoved until the *Antar* was reached when he clutched the arm of his adult companion with evident emotion, "Why, that's our piece!" In this act there was the ineffable thrill of the sense of possession, of ownership. And with a class of young violin students. While the arrangement for four violin parts and piano was not difficult it had given the flowing melody and the outstanding rhythmic figures with all their characteristic beauty. When these were recognized, the music could easily be appreciated. They are demonstrating daily that the culture gained by a knowledge of literature and art is fulfilling one of its highest functions—a provider of interests for leisure moments. They have proved that playing and singing together is a beautiful pastime. The violin student, too, is a singular master who can find in music an outlet to supercharged emotions; he may through his performances become a more appreciative listener. However, as a participant in any combination of string or piano ensemble, he will be carried into a realm of varied experiences that will develop a fuller and richer musical life.

Amateur Violin Making

By Robert Braine

From time to time The Violinist's Etude has had articles about amateur violin making—that is, violin making as a hobby. These articles must have been bearing fruit, as the interest in this fascinating pastime seems to be growing all the time. Chicago now has a "Homecrafters' Violin Guild" for the advancement of all arts and sciences concerning the violin. The Guild was founded May 2, 1935, and its president writes as follows:

Dear Mr. Braine,

I read with interest your article in the February number of THE ETUDE, on violinists violin makers. I have been interested in that subject, and the nearest that I could come to it was that Mme. Chamot was the only woman violin maker in the country.

I am pleased to inform you that we have organized here in Chicago an amateur violin making club; it is not quite a year old yet, and the fact I wish to impress you with is, that there are several women in our club. One woman made a complete

"Of all the liberal arts, music has the greatest influence over the emotions and it is art to which the lawmaker should give great attention."—Napoleon Bonaparte.

JUNE, 1936

than solo triumphs without counting the odds which in these days are seldom found in a lack of technical skill, but rather a lack of the combination of qualities and conditions necessary for such a career. It is time that some of this number, headed toward disillusionment, should consider other channels. One has been the publication of the highest attainments who might have also, an intimate acquaintance with the orchestral literature of the past and present. Ability with experience gained in these ranks can lead to greater things. In many cases it would seem essential to become established in some field of musical work where one could study and work closely with others and, if possible, make an opportunity for himself. The ability of Eugene Ormandy, one of the best of our young conductors, was recognized as he sat in the sixth row of first violins. He was soon called to the concert master's chair; it was he who became a string section leader. Leon Barzin, another violinist and violist when in his early twenties became first violin of the Philharmonic Orchestra; now in the early thirties he is conductor of the National Orchestral Association of New York, a position he has held for four or five years, and he is foremost in line for better positions. His violin playing, however, was not won by feats of virtuosity, but by ability, musicianship and indefatigable energy far removed from self-glorification.

Our musical structure, however, does not rest with the few highly trained musicians, but with the great mass of intelligent and appreciative amateurs. They hold the key to the solution of many of our social problems. They are demonstrating daily that the culture gained by a knowledge of literature and art is fulfilling one of its highest functions—a provider of interests for leisure moments. They have proved that playing and singing together is a beautiful pastime. The violin student, too, is a singular master who can find in music an outlet to supercharged emotions; he may through his performances become a more appreciative listener. However, as a participant in any combination of string or piano ensemble, he will be carried into a realm of varied experiences that will develop a fuller and richer musical life.

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CASTS OF PAGANINI'S RIGHT HAND



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

When Miss Brown Was Absent

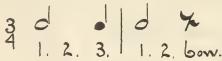
(Playlet)

By M. F. Dinkins

Count and Take a Bow

By Gladys Hutchinson

What does it mean to "B-E-S-T" call? It tells you that it must have silence and when you are resting you should be silent. It also tells you to let your hand "take a bow." Whenever you see a rest mark, lift your hand from the keyboard and let it take its bow. You may say the word "Bow" whenever you come to a rest.



A Recital Suggestion

By Gladys Hutchinson

Everyone likes radio broadcasts, and the idea of a radio broadcast for a recital.

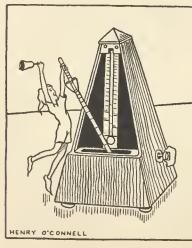
A little tin stirrup or a pop-corn roaster may be used for a microphone, and the announcer may be chosen from among the pupils, preferably one who is not taking part on the program.

Open the program with a sound from a gong, and the announcer says:

"At the sound of the gong, it was exactly 10 o'clock. This is station M-U-S-I-C. We open our program today with a piano solo called 'The Happy Farmer,' by Schumann. Schumann composed many pieces for young people, and this is taken from a set titled 'Scenes from Childhood.' This will now be played by Mary Black."

The announcer is kept busy telling something about each selection played, and he must speak very distinctly and pronounce the proper names correctly, without hesitation.

At the close he may say: "We have presented a solo recital by the pupils of Miss Brown. This is station M-U-S-I-C signing off. Jack White announcing."



MARY: I do wonder where Miss Brown is today. She is NEVER late. Do you think anything has happened?

JACK: Oh no. She just wanted us to conduct our own meeting, I think.

MARY: Maybe we will not have any meeting. Won't you be glad?

JAMES: Why, I say we won't! I'd be very glad to hear all the old masters and their great music.

GEORGE: Why not have a review today? We can easily do that without Miss Brown.

JAMES: Here come the others. We will see if we can get a gong.

(Enter reminder of class, hurriedly.) JULIA: I thought we would be late. Where is Miss Brown?

MARY: Haydn, and he wrote the famous Austrian National Hymn.

JAMES: Can you play it?

MARY: Of course. (Goes to piano and plays it.)

JAMES: Edward, who is your favorite composer?

EDWARD: Wolfgang Amadeus Mozart. He played in public when only a child, and composed music too, when he was only five.

JAMES: Who can play something by Mozart?

JAMES AND MARY AND OTHERS: I can, I can.

JULIA: Please let me play my Minuet from "Don Juan." It is so pretty. (Julia goes to piano and plays.)

JAMES: Now we will have Beethoven.

GEORGE: I know about Beethoven. He had a very hard life as a child and his parents were cruel to him. When he grew up, he lost his hearing, but he wrote beautiful music all the time. Clara and I can play a duet of his—Minuet in G.

JAMES: Well, we will begin with Bach. Gertrude, tell us what you know about Bach.

GERTRUDE: John Sebastian Bach was born in Eisenach, Germany, in 1685. He is called the father of modern music, and many people consider him the greatest of all composers.

JAMES: I heard you practicing one of his preludes as I went by your house, Dorothy. Can you play it?

DOROTHY: Yes, and the funny thing about it is, I did not like it when I first got it, and now that I can play it I just love it. (Dorothy goes to piano and plays a Bach prelude.)

GERTRUDE: Gomed has arranged Bach's "Prelude No. 1" with a melody and some of us can sing it. Come on, Edith, and

(Continued on next page)

Loud and Soft, and Soft and Loud

pp, p, f, ff, ff

See all the P's, and F's and things

That tell us how to play!

"I'm very soft,"

"I'm very loud,"

Is what they seem to say.

So, when we find them on the page

We do that very thing—

Play soft at P,

And loud at F,

And make our music sing.



Musical Cars

By Aletha M. Bonner

Each of the following words begin with "car."

1. A set of musical bells.
2. An opera by BIZET.
3. A Christmas song.
4. A famous singer.
5. A famous pianist.
6. A red-feathered song bird.
7. Something worth working for.

ANSWERS TO MUSICAL CARS:

1. Carillon
2. Carmen
3. Carol
4. Caruso
5. Carreño
6. Cardinal
7. Career

The Minuet

By Monica Tyler Brown

I like to sit at dusk and play A stately minuet. It makes me think of roses gay, And stocks and mignonette.

And holly-hocks, so deep and red, Beside a garden wall; The graceful, rhythmic, dainty tread Within the music hall.

And ladies very beautiful, With curly hair as white as snow; And gentlemen most dainty, Who step and bow just so.

And in the glow of candle light, Her face without a care, A cameo in pink and white— Great Grandma dancing there.

Soft laughter, happy singing strings, Are blending with the breeze; For me are these exquisite things Unlocked with music's keys.

Then divide the players into two equal groups with one extra child to act as music director.

Let the players start on the "A" square, and try to hop on one foot throughout the entire alphabet. Should they lose their balance and sit, be sure to help them get up the most quickly since some composer's name begins with the same letter as that contained in the square on which they have stopped. If they can do this before the director has counted to twenty-five they may continue, but if not they are dropped from the game.

PRIZE WINNERS FOR MARCH

LADDER PUZZLE:

Class A—MARTA SPEED, (Age 14), Alnahans, Class B—ANDREW PRAPE, JR., (Age 11), Class C—JEAN COOPER, (Age 7), District of Columbia.

THE MINUET

THE ETUDE



JUNIOR ETUDE—(Continued)

When Miss Brown Was Absent

(Continued)

of my favorites.

(Entered and Clara play duet.)

Now we come to Schubert. Mention some of his works, Marie.

MARY: "Unfinished Symphony"; "Hark, Hark, the Lark"; "Serenade"; the Erlking.

JAMES: Who knows something by Schubert?

DORIS: I have just learned an arrangement of the Serenade. It was hard to play at first, but it does not seem so now.

(Doris plays.)

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The "Three Gears" in Piano Playing

By William Theodore Thompson

SINCE THE advent of the motor-car and the widespread knowledge of its mode of operation, even by the children of today, I have used to very good effect the analogy of the "gears" in presenting to my pupils the principal forms of tone production in playing the piano.

1. The "Low" Gear

This is represented by the *released arm weight* touch. We employ this method in playing: all chords of five, four or three notes (mixed, of course, according to the amount of time available); legato octaves, sixths, thirds, or other intervals having thematic significance; all *cantabile* or melodic passages of single notes, where expressive utterance is required and where the tempo is not too rapid to admit of its use.

2. The "High" Gear

This term indicates the touch which is produced by means of the action of the fingers from the metacarpal joint only and which is used in playing light or rapid scale passages, brief chords, arpeggios, double notes, etc. (including grace notes). It moreover, as so forth, which from their essential rapidity or lightness can only be performed by finger action, thus rendering movement or weight of the arm impossible.

3. The "Intermediate" Gear

Of what then does this "gear" consist and what is its function? Why simply the application of the pressure of the hand (by means of the under-arm muscles just above the wrist) to add power to the fingers and give "color" to tone, gradation to the light and shade, in order to avoid monotony and to make them as expressive as is possible with regard to their character and comparative significance.

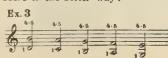
Now, for practical illustrations of the touches (or "gears") with which we have been dealing.

1. Arm Weight

Sitting closely enough to the piano to permit the upper arm to hang perpendicularly from the shoulder, suspend the forearm by means of the *biceps* muscles and place the correct fingers upon the surface of the keys.



Now, preserving the form of the hand, suddenly let the *biceps* muscles completely relax the arm and allow the forearm to drop as far as possible, thus producing by its weight and draw upon the three fingers the tone of the keys composing the chord. The volume, of course, depends upon the tension in the fingers, their position in relation to the keys and the time (upward which depresses the weight) of the touch. If more volume is desired it is given by the weight alone, the triceps muscles are released, thus giving added force or speed to the forearm as it falls, and increasing the volume of the tone. The example just given shows the arm weight touch applied to white keys only (allowing the fingers to be placed near the front edge of the keys and giving the utmost leverage in applying the weight). There is still necessary the use of this touch in the case of a chord like, say:



in which the hand naturally is placed much farther forward on the keys. This is to be effected by the following: draw the fingers into the keys with high knuckles and firm joints into the keys and, with a complete relaxation of both elbow and wrist, throw the arm forward from the shoulder, the wrist rising and the fingers producing the tone by the impetus of the weight and movement behind them. Be careful that whether

the first sixth with the upward throw of the wrist, and immediately thereafter allow it to drop again, changing at the same time the 4th to the 5th finger. Proceed to the next sixth in the same manner. This movement may be used in all keys and in to fairly rapid tempo—in fact, as quickly as the legato effect is required. For more rapid passages, each sixth should be played with 5, 1 only, the weight touch being abandoned for the wrist stroke.

Regarding the use of the weight touch in a melodic passage (*cantabile*), it is not an easy matter to give clear directions, as an analysis of the muscular movements is

touch, as from our earliest lessons we have been admonished not to drop our wrists but to raise our fingers, in playing our five finger exercises. But the result of this time the 4th to the 5th finger. Proceed to the next sixth in the same manner. This movement may be used in all keys and in to fairly rapid tempo—in fact, as quickly as the legato effect is required. For more rapid passages, each sixth should be played with 5, 1 only, the weight touch being abandoned for the wrist stroke.

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Next Month

THE ETUDE for JULY 1924 WILL INCLUDE THESE MUSICAL ARTICLES THAT MAKE DESIRABLE SUMMER READING

THE ROMANCE OF "IN THE GLOAMING"

This is a charming tale of one of the most appealing songs ever written in English. Our own countrymen, magnolias, camellias, azaleas, jasmine, and Spanish moss, come this fragrant story of the land, written by Myrtle T. Wilkins.

THE FIRST LOVE OF FRANZ LISZT
Another in the series of "Romances of the Famous Composers," by Stephen West. This is a very beautiful story of an especially charming young girl and her love for Liszt. In July the world will be commemorating the fifteenth anniversary of the death of Liszt.

THE SECRETS OF THE CONDUCTOR
Fritz Reiner, famous symphonic and operatic conductor, discusses certain problems relating to the orchestra and to music in general. All musical people and especially the young conductor of musical groups in our public schools.

MUSICIANS AND THEIR FOOD
A clever writer, Hershall Gregory, has taken up this unique subject and found a surprising interest in the gastronomic whims of the great masters.

A DIFFERENT BACH
Allen Spencer, eminent pianist and teacher of Chicago, gives a very interesting presentation of the beauties hidden in the works of the great master of Leipzig, and of how to discover and bring these to the light. Teachers and students will find this article just the helpful counsel for which they have been waiting.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

The wrist is thrown upward or allowed to sink that the fingers never leave the surface of the keys. Thus each forms a center or pivot post upon which the weight of the arm is swiveled. In playing a series of intervals, the down and up movements are often used with great effect. Indeed, the following method of fingering and playing legato sixths is rapidly displacing the old-fashioned and illogical fingering which we were formerly taught. (5, 2, 4, 1) and which did not give the legato effect that the upper keys at all. Here is the better way:



more subtle. The forearm is not allowed to drop with the hand balanced or controlled at the elbow by the weight of each key, after its tone has been produced by the proper amount of weight or pressure upon it, becomes a pivot point, upon which the arm is swung by a sort of rotary movement of the thumb. In this case, if the weight of the arm were released or the wrist depressed. The muscles which are contracted in drawing the hand down are those situated on the underside of the forearm acting on the hand at the wrist; and, of course, while they are being contracted, the muscles must be firmly held in order that the fingers remain at the correct level while moving laterally at the speed required by the size of the passage being performed.

SELF-TEST QUESTIONS ON MR. THOMPSON'S ARTICLE
1. For what type of playing is the "released arm weight" touch required?
2. What preliminary motions are required for arm weight touch?
3. What is the danger in practicing the "high gear" style of touch?
4. When should the "high gear" be used?
5. How should the touch be adjusted in playing a crescendo passage?

We have always known this style of

PLANTING FOR THE FUTURE

As Trees Serve the Earth So Music May Be Planted in Youth to Save Growing Lives From Growing Arid Under the Scorching Sun of Modern Materialism

GIVE YOUNG FOLK THE JOY OF MAKING MUSIC AS ONE OF THEIR SUMMER-TIME DIVERSIONS

THESE PUBLICATIONS OFFER SUGGESTIONS FOR DELIGHTING BEGINNERS AND FOR KEEPING YOUNG STUDENTS INTERESTED IN MUSIC THROUGH THE DAYS WHEN VACATION MOODS PREVAIL



MUSIC PLAY FOR EVERY DAY

The Gateway to Piano Playing

By Alice K. Bixby Price, 75c
Dollie-like features as pleasing game-like illustrations—exciting illustrations—interesting cut-out pieces—such as a novel grand staff and other strong appeals to juveniles. It also includes exercises to obtain marvelous results in the ages running from five to nine. Each class is truly a "play class" and the exercises are used from the start.



Price, \$1.25 Complete
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To Follow "Music Play for Every Day" there is the very appealing book, "Happy Days in Music Play"

FIRST AND SECOND GRADE PIECES FOR BOYS Price, 75c

Here is a book of piano pieces for the little chap who has had a few lessons and who wants to "play"! Give him some of the "boy pieces" in this album and watch his interest in piano study grow.

PRISCILLA'S WEEK
Seven Characteristic First Grade Pieces for the Piano

By Mahilde Bilbo Price, 75c

There is something definite and understandable to the mind reader in these interesting first grade pieces which are both artistic and quaint illustrations. Here follow easy little Priscilla through her week.

THE JUVENILE RHYTHM BAND

A COLLECTION OF FIFTEEN ATTRACTIVE PIECES ARRANGED FOR THE TRIANGLE, BASS DRUM, SAND BLOCKS, CASTANETS, CHEMALS, DRUM, PIANO AND OTHER INSTRUMENTS, AD LIB.

7 Instrumental Parts—Each, Price, 25c
Piano Part—65c Teacher's Score, 65c

THE juvenile gets a real thrill in participating in this band. It is a book with a "grown-up" character with the triangle parts for all 15 pieces in this collection and likewise the piano parts for each instrument mentioned. A book for those instrumental parts for all the pieces.

ON OUR STREET

By Alice K. Bixby Price, 75c
A great appeal in this book, the little ones will keep it for hours. It is a collection of pieces of music for pupils with such a limited technique. The characteristic of the twenty-nine pieces included in this collection—of them a "black list" piece—will stimulate the desire for Summer study and recreation.

AMONG THE BIRDS

An Album of Characteristic Bird Pieces for Piano Price, 50c

A preventable thing to receive letters asking for this book. Many parents have noticed their appeal to young students. Twenty-five such pieces ranging from 2 1/2 to 3 1/2 minutes in this album. Some endeavor to imitate the sounds of the birds and others convey impressions of various characteristics. Within them is a splendid group of bright, happy piano solos.

THE MELTING POT

An Album of Piano Solos Suggestive of Many Peoples Price, 50c

All of the races and twenty different nationalities furnish the source of the inspirations in this album. Piano pieces in grades 2 1/2 to 3 will be more than delighted in this splendid group of solos for study and recreation.



Teachers Are Invited To Ask For Our Professional Price Lists And Details Of Our Liberal Examination Privileges

MELODY JOYS FOR GIRLS AND BOYS

A First Grade Piano Price, 75c

Looking through the contents of this book, the teacher will observe how it was possible to include such a variety of pieces of music for pupils with such a limited technique. The characteristic of the twenty-nine pieces included in this collection—of them a "black list" piece—will stimulate the desire for Summer study and recreation.

SOUVENIRS OF THE MASTERS

A Collection of Piano Solos With Piano Accompaniment Price, 75c

This collection contains violin pieces limited strictly to the first position. The fifteen selections are arranged progressively, so that the student goes to more advanced first position numbers. This book is mainly designed for the first year student of study and supplies music for one year of progress in violin playing. The piano accompaniments are of such a nature which may be played by a third-year piano pupil.

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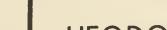
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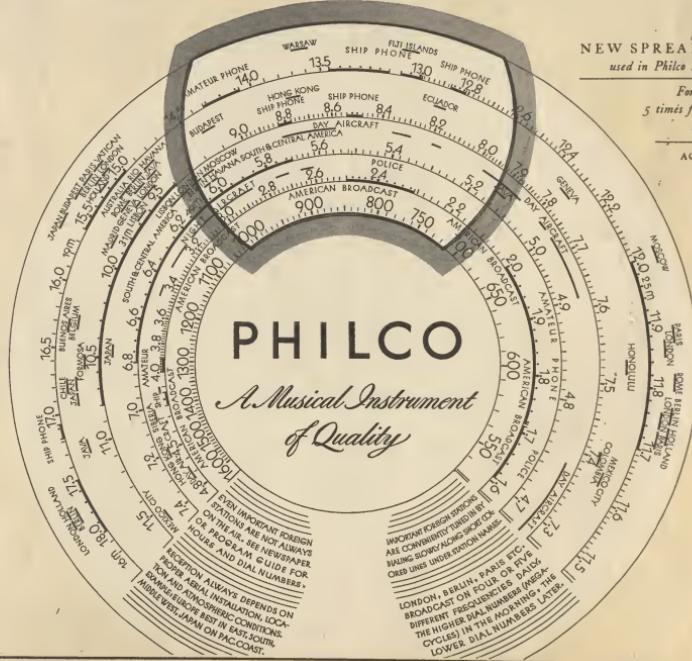
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